

# esprit orchestra

Alex Pauk      music director & conductor

**2000-2001**  
**18<sup>th</sup> season**



*songs of heaven and earth*

Jane Mallett Theatre, St. Lawrence Centre for the Arts  
Saturday, January 27, 2001



# esprit orchestra

Alex Pauk music director & conductor

## songs of heaven and earth

Saturday, January 27, 2001 8 pm  
Jane Mallett Theatre, St. Lawrence Centre for the Arts

### Guest artists

**Lori Freedman**, bass clarinet

**Joseph Kaiser**, baritone

# programme

### *Kecak*

for six percussionists, 1979

**Akira Nishimura**

(Japan)

### *Sechs Rilke-Lieder*

for baritone and chamber orchestra, 1998

- i) *Liebes-Lied*
- ii) *Grabmal eines jungen Mädchens*
- iii) *Geburt der Venus*
- iv) *Jugend-Bildnis meines Vaters*
- v) *Morgue*
- vi) *Todes-Erfahrung*

**Theo Verbey**

(The Netherlands)

### *Voice Tears*

1999

**Laurie Radford**

(Canada)

### *Le sexe des anges*

for solo bass clarinet and orchestra, 2000

**Denys Bouliane**

(Canada)

The music of Theo Verbey is presented by the Esprit Orchestra with the generous support of



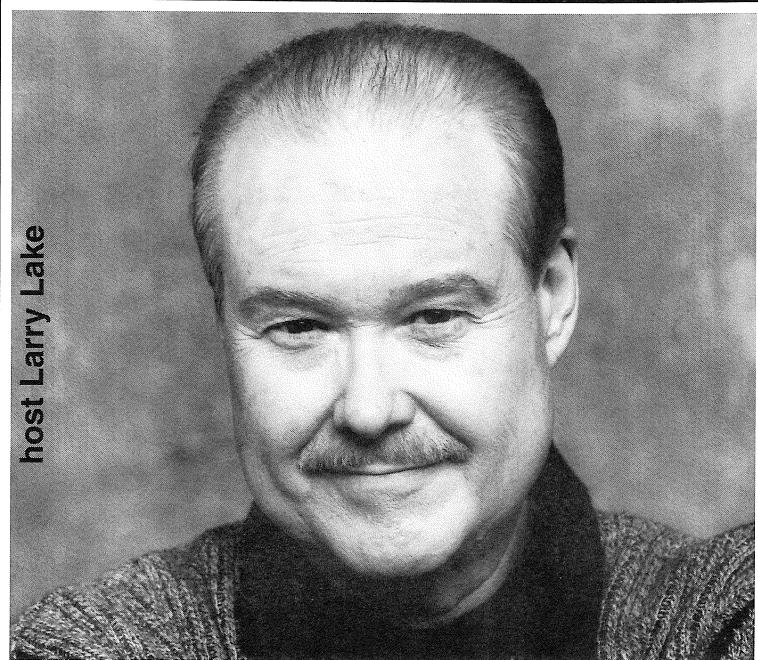
The Royal Netherlands Embassy

Tonight's concert is being recorded for broadcast by CBC Radio Two and will be aired at a future date on Two New Hours, Sundays at 10:05 pm.

# TWO NEW HOURS

Hear the Esprit Orchestra on  
Two New Hours

host Larry Lake



Two New Hours, Sundays at 10 pm

**CBC** radio *Two*  
**94.1** CLASSICS. AND BEYOND.

# esprit orchestra

## Alex Pauk

music director & conductor

### Violin I

Fujiko Imajishi, *concertmaster*  
Anne Armstrong  
Paul Zevenhuizen  
Nancy Kershaw  
Mia King  
Marianne Urke-Rapson

### Violin II

Dominique Laplante  
James Aylesworth  
Ronald Mah  
Corey Gemmell  
Louise Pauls  
Nicole Zarry

### Viola

Douglas Perry  
Valerie Kuinka  
Beverley Spotton  
Angela Rudden

### Cello

Paul Widner  
Elaine Thompson  
Maurizio Baccante  
Marianne Pack

### Bass

Tom Hazlitt  
Robert Speer

### Flute/Piccolo

Douglas Stewart  
Christine Little

### Oboe

Lesley Young  
Karen Rotenberg

### Clarinet

Max Christie  
Richard Thomson

### Bassoon

Gerald Robinson  
William Cannaway

### Horn

Gary Pattison  
Vincent Barbee  
Deborah Stroh  
Diane Doig

### Trumpet

James Gardiner  
Norman Engel  
Valerie Cowie

### Trombone

Robert Ferguson  
David Archer  
Herbert Poole

### Tuba

Douglas Purvis

### Percussion

Blair Mackay  
Trevor Tureski  
Ryan Scott  
Mark Duggan  
Beverley Johnston  
Richard Sacks

### Piano

Lydia Wong

### Harp

Erica Goodman

### Personnel

Gerald Robinson

# programme notes

Akira Nishimura

## *Kecak*

for six percussionists (1979)

“*Kecak* is one of several pieces which, it might be said, are the fruit of my study and interest in Indian music and gamelan. I have been strongly attracted to the time-honoured Japanese world of ‘the spirit of tones’ – while on the other hand, Indian rhythms and gamelan tone colours have always fascinated me. When I come in touch with that spirit of tones and the surrounding Asian traditional sound, it never fails to fill my soul with rapture and natural delight. I always aspire to put that delight into my work.

“Some of my pieces are modeled after specific ethnic music or ethnic performing arts. Those original forms, however, were reduced to components in the process of composing for a percussion ensemble. Each musical factor, once abstracted, was creatively reconstituted. Therefore, these pieces are no longer ethnic music, but pure contemporary percussion music – my homage to South Asia.

“The *kecak* is the Balinese famous dance drama. This piece is based on four types of rhythm patterns drawn from an analysis of the rhythm of the *kecak*. The four patterns make up a rhythm that flows throughout the piece like a belt of rhythmic movement. Of the six percussionists who perform the piece, the four who are in charge of the rhythm patterns play their instruments as well as vocalize a chant: “tjak, tjak, tjak ....” From behind, the timpani and tubular bell

develop a dramatic dialogue in a style similar to those of Indian Raga.”

— Akira Nishimura

Theo Verbey

## *Sechs Rilke-Lieder*

for baritone and chamber orchestra (1998)

“All *Sechs Rilke-Lieder* texts derive from the first volume of the *Neue Gedichten* as Rainer Maria Rilke had them published in 1907. Directly upon my reading the poems for the first time, I made my choice on the basis of the themes of death and love.

The suggestion that I should use texts by Rilke came from Olaf Bär. The poems are:

1. Liebeslied (Love Song)
2. Grabmal eines jungen Mädchens (Funeral Monument of a Young Girl)
3. Geburt der Venus (Birth of Venus)
4. Jugend-Bildnis meines Vaters (Portrait of My Father as a Young Man)
5. Morgue (Morgue)
6. Todes-Erfahrung (Death Experienced)

“The cycle has been grouped around its third poem, *Geburt der Venus* – the longest poem in the cycle, with a duration of about 10 minutes. The other songs have durations of two to three minutes. For the first time in several decades I did not start from a preconceived model to divide musical time, instead using the words pure and simple

as a guideline for timing. As a genre, the 'orchestral song' belongs to the final period of Romanticism, the history of which starts with *Nuits d'été* by Hector Berlioz. As I sought to render the contents of the texts as audible as possible, without lapsing into simple irony or a form of simple abstraction, the *Sechs Rilke-Lieder* seemed to fit into this tradition."

— Theo Verbey

Laurie Radford  
**Voice Tears**  
for orchestra (1999)

"The title *Voice Tears* refers to both a tearing or ripping gesture and to the act of weeping. Wide-ranging orchestral arpeggios are a predominant gesture in the work and can be heard metaphorically as a 'tearing' of the sound up and down through the orchestra. This gesture is also a poetic metaphor for the 'weeping' of the orchestral voices and is prominently portrayed in several 'lament' sections in the piece.

"Following in the vein of a number of my works over the past few years, *Voice Tears* is based upon the use of a limited number of harmonic sonorities. Two widely-spaced symmetrical chords appear prominently at the opening of the piece, and a series of eight-note chords are transformed into a series of arching melodies at several points in the work by means of arpeggiation and isorhythmic procedures. These sonorities appear throughout the work, either in a readily identifiable orchestral scoring, or used

as a resource to be drawn upon for additional harmonic and melodic materials.

"A meandering contrapuntal texture, drawn from the inner voices of the two opening symmetrical chords, provides a barely audible backbone for the first main arpeggio section in the piece. This texture is later brought to the fore in the lower and then upper strings. An alternating exchange between the strings, in varied scorings of the eight main sonorities, and the remainder of the orchestra provides an exuberant and frenetic contrast to much of the rest of the work. The exuberant and arpeggio styles eventually merge and lead to a pensive section of the piece that serves as a transition to a varied return of the initial arpeggio texture and subsequently a fleeting coda.

"Although melody is not of primary importance in *Voice Tears*, a short, ascending melody, appearing for the first time in the oboe, trumpet, and solo violin at the beginning of the piece, reappears virtually unchanged at several junctures in the piece and provides an element of continuity. The melodic fragment contributes to a sense of static nostalgia in the piece, a treasured memory or voice resistant to change. The 'lament' inherent in *Voice Tears* is in many respects in reaction to the music of the 20th century. As I drew near to the completion of this work, the end of the 20th century also drew near, and a profound sense of loss overpowered me. The challenging and often difficult music of the latter half of that century, a century in which I had lived half of my life, a century in which I had reveled in the discoveries

and bold innovations of fellow composers, was now a music of the past. Would it now even more easily be avoided by performers, concert programmers and audiences as it slipped into a state of historical fact versus fiction? What works and composers of the past 50 years will remain at our fingertips and in our ears 50 years hence? *Voice Tears* is a homage to the composers and music of the 20th century.”

– Laurie Radford

Denys Bouliane

## *Le sexe des anges*

for solo bass clarinet and orchestra (2000)

“To wonder about angels’ gender is like questioning one’s own nature, since angels have been through the ages extraordinary and privileged vehicles for some of our most fascinating and paradoxical phantasms. However, the expression in French ‘discuter du sexe des anges’ also means to embark on an endless, fastidious discussion with no possible outcome. It is precisely this impossibility to arrive at any final certainty about the diverse natures of angels that fascinates me.

“Projecting our phantasms upon an ‘angelic system’ with all its hierarchies, orders, different choirs and richly contradictory symbols resembles intimately the process of ‘composing’ a musical discourse – itself being a catharsis, a sublimation and even exorcism of a sort. From there, it is only one small step to consider the angelic representation as much as the musical discourse as wonderful paranoid projection screens.

“One especially savory episode in the history of the celestial hordes is that of the so-called Grigori. Known as Sons

of Gods, Watchers or bene-ha-Elohim, they appear to have constituted a special order, sent to earth as tutors to human beings. But it was this very close contact with human nature that initiated and precipitated their fall. Nine-tenths of them are said to have succumbed to the highly seductive flesh of the daughters of Cain, thus disobeying their god who punished them by banning them from the celestial heights. There seem to have been two leaders of the Grigori: Azazel and Shemjaza. Of the two, Shemjaza appears to have repented his actions, especially that of having revealed his god’s name to his earthly lover Ishtarah. Azazel is depicted as having seven serpent heads, fourteen faces and twelve wings, and is better known as the ‘Lord of Hell,’ the ‘Seducer of Mankind’ or ‘Satanail.’ The angels of the heavenly fire, supposedly sub-limes, without a sex, thus transform into demon-angels of passion and flesh, creating a discomfiting Judeo-Christian theological double-bind. The official Hebrew as well as Christian sources are rather reserved on this topic – especially on demon-angels of female nature, such as Lilith, created by God as the first bride for Adam. Lilith is said to have possessed such a wild libido that Adam had to repudiate her, after being unsuccessful in forcing her into the so-called ‘missionary position,’ which remained the only acceptable prescription for a long time afterwards in the Jewish, Moslem and Christian traditions. Lilith eventually found satisfaction in the winged arms of the fallen Grigori, soon giving birth to a hundred wonderful offsprings daily!

“Samuel Butler is quoted as having once said that we would never get to know the Devil’s version, since God is supposed to have written all the books.”

– Denys Bouliane

# WINNING *The SOCAN Foundation* congratulates the following winners of the 2000 SOCAN Awards for Young Composers WORKS

## **SIR ERNEST MACMILLAN AWARDS** (works for 13 performers or more)

First Prize (\$2,000): BRIAN CURRENT, Berkeley, Calif.—*For the Time Being*, for 15 instruments

Second Prize (\$1,000): PAUL FREHNER, St-Laurent, Que.—*Overture 2000*, for large orchestra

Third Prize (\$500): J. SCOTT AMORT, Vancouver—*Tango!?*, for orchestra

## **SERGE GARANT AWARDS** (works for three to 12 performers)

First Prize (\$2,000): ERIK ROSS, Toronto—*Autonomy*, for violin, viola, cello, marimba and piano

Second Prize (\$1,000): SCOTT EDWARD GODIN, Montreal—*Dissect*, for wind quintet

Third Prize (\$500): SCOTT GOOD, Toronto—*String Quartet #1*

## **PIERRE MERCURE AWARDS** (for solo or duet)

First Prize: Not awarded

Second Prize (\$1,000): TAWNIE OLSON, Calgary—*Facie ad Faciem*, for violin duet

Second Prize (\$1,000): ERIK ROSS—*Succession*, for oboe and tape

Third Prize (\$500): J. PETER KOENE, Milan, Italy—*Five Bagatelles for Violin and Violoncello*

Third Prize (\$500): BRIAN CURRENT—*Piano Music for Two*

## **HUGH LE CAINE AWARDS** (electroacoustic works)

First Prize (\$2,000): CRAIG GALBRAITH, North Vancouver—*Silhouette for Violin and Tape*

Second Prize (\$1,000): CHRISTOPHER WHITNEY, 25, Toronto—*Duo de concert pour deux saxophones alto et bande sonore*

Second Prize (\$1,000): PATRICIA DIRKS, Kitchener, Ont.—*Child Voice*, for soprano and computer-generated soundfiles

Second Prize (\$1,000): DANIEL GELINAS, Dollards-des-Ormeaux, Que.—*Etude en trois parties*

Third Prize: Not awarded

## **GODFREY RIDOUT AWARDS** (choral/vocal works)

First Prize: Not awarded

Second Prize (\$1,000): MARGARET KING, Edmonton—*Invocation*, for women's chorus

Third Prize (\$500): J. PETER KOENE—*Two Songs of William Blake*, for soprano and piano

Third Prize (\$500): SONYA GUHA-THAKURTA, Calgary—*Canciones de noche*, for SATB choir a cappella

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## Sechs Rilke-Lieder

### Liebes-Lied

Wie soll ich meine Seele halten, daß sie nicht an deine röhrt? Wie soll ich sie hinheben über dich zu andern Dingen? Ach gerne möcht ich sie bei irgendwas Verlorenem im Dunkel unterbringen an einer fremden stillen Stelle, die nicht weiterschwingt, wenn deine Tiefen schwingen. Doch alles, was uns anröhrt, dich und mich, nimmt uns zusammen wie ein Bogenstrich, der aus zwei Saiten *eine* Stimme zieht. Auf welches Instrument sind wir gespannt? Und welcher Geiger hat uns in der Hand? O süßes Lied.

### Grabmal eines jungen Mädchens

Wir gedenkens noch. Das ist, als müßte alles dieses einmal wieder sein. Wie ein Baum an der Limonenküste trugst du deine kleinen leichten Brüste in das Rauschen seines Bluts hinein: –jenes Gottes. Und es war der schlanke Flüchtling, der Verwöhnende der Fraun. Süß und glühend, warm wie dein Gedanke, überschattend deine frühe Flanke und geneigt wie deine Augenbraun.

### Geburt der Venus

An diesem Morgen nach der Nacht, die bang vergangen war mit Rufen, Unruh, Aufruhr, – brach alles Meer noch einmal auf und schrie. Und als der Schrei sich langsam wieder schloß und von der Himmel blassem Tag und Anfang herabfiel in der stummen Fische Abgrund: – gebar das Meer.

Von erster Sonne schimmerte der Haarschaum der weiten Wogenscham, an deren Rand das Mädchen aufstand, weiß, verwirrt und feucht. So wie ein junges grünes Blatt sich röhrt, sich reckt und Eingerolltes langsam aufschlägt, entfaltete ihr Leib sich in die Kühle hinein und in den unberührten Frühwind. Wie Monde steigen klar die Kniee auf und tauchten in der Schenkel Wolkenränder; der Waden schmäler Schatten wichen zurück,

## Six Rilke-songs

### Love Song

How should I keep my soul from touching yours? How should I lift it beyond you toward other things? Ah, I would gladly shelter it in darkness with some lost thing, on some remote unsounding place that doesn't tremble, when your depths stir. Yet everything that touches you or me takes us together like a bow's stroke that from two strings draws *one* voice. Across what instrument are we stretched? And what player holds us in his hand? O sweet song.

### Funeral Monument of a Young Girl

We still remember. It is as if all this must one day be again. Like a tree along the lemon shore you bore your small light breasts out into the surging of his blood: –that god's. And it was the slim fugitive, that pamperer of women. Sweet and glowing, warm like your thought, overshadowing your young thighs and arched the way your eyebrows were.

### Birth of Venus

On the morning after that fearful night, which had passed with outcry, tumult, uproar, – all the sea burst open once again and screamed. And as the scream slowly closed again and fell back from the sky's pale daybreak into the speechless fishes' chasm: – the sea gave birth.

The first sun shimmered in the hair-foam of the wide-open wave, on whose lip the girl rose, white, confused, and moist. As a young green leaf stirs, stretches, and then slowly uncurls, her body unfolded coolly into the untouched breeze of dawn. Like moons the knees rose clearly and dived into the cloud-rims of the thighs; the calves' thin shadows gave way,

die Füße spannten sich und wurden licht,  
und die Gelenke lebten wie die Kehlen  
von Trinkenden.

Und in dem Kelch des Beckens lag der Leib  
wie eine junge Frucht in eines Kindes Hand.  
In seines Nabels engem Becher war  
das ganze Dunkel dieses hellen Lebens.

Darunter hob sich licht die kleine Welle  
und floß beständig über nach den Lenden,  
wo dann und wann ein stilles Rieseln war.  
Durchschienen aber und noch ohne Schatten,  
wie ein Bestand von Birken im April,  
warm, leer und unverborgen, lag die Scham.

Jetzt stand der Schultern rege Waage schon  
im Gleichgewichte auf dem graden Körper,  
der aus dem Becken wie ein Springbrunn aufstieg  
und zögernd in den langen Armen abfiel  
und rascher in dem vollen Fall des Haars.

Dann ging sehr langsam das Gesicht vorbei:  
aus dem verkürzten Dunkel seiner Neigung  
in klares, waagrechtes Erhabensein.  
Und hinter ihm verschloß sich steil das Kinn.

Jetzt, da der Hals gestreckt war wie ein Strahl  
und wie ein Blumenstiel, darin der Saft steigt,  
streckten sich auch die Arme aus wie Hälse  
von Schwänen, wenn sie nach dem Ufer suchen.

Dann kam in dieses Leibes dunkle Frühe  
wie Morgenwind der erste Atemzug.  
im zartesten Geäst der Aderbäume  
entstand ein Flüstern, und das Blut begann  
zu rauschen über seinen tiefen Stellen.

Und dieser Wind wuchs an: nun warf er sich  
mit allem Atem in die neuen Brüste  
und füllte sie und drückte sich in sie,—  
daß sie wie Segel, von der Ferne voll,  
das leichte Mädchen nach dem Strande drängten.

So landete die Göttin.

Hinter ihr,  
die rasch dahinschritt durch die jungen Ufer,  
erhoben sich den ganzen Vormittag  
die Blumen und die Halme, warm, verwirrt,  
wie aus Umarmung. Und sie ging und lief.

Am Mittag aber, in der schwersten Stunde,  
hob sich das Meer noch einmal auf und warf  
einen Delphin an jene selbe Stelle.  
Tot, rot und offen.

the feet flexed and grew luminous,  
and the joints came alive like the throats  
of drinkers.

And in the cup of the pelvis lay the belly,  
like a young fruit cradled in a child's hand.  
In its navel's narrow chalice was  
all the darkness this bright life contained.

Beneath it the small wave rose lightly  
and lapped continually toward the loins,  
where now and then a silent ripple stirred.  
Translucent though and still unshadowed,  
like a stand of birches in April,  
warm, empty, and unhidden, lay the sex.

Now the shoulders' quick scales stood  
already balanced on the upright body,  
which rose from the pelvis like a fountain,  
and fell back lingeringly in the long arms,  
and more swiftly in the hair's cascades.

Then very slowly the face went past:  
out of the foreshortened darkness of its bending  
into clear, horizontal exaltation.  
And behind it, the chin steeply closed.

Now, as the neck was stretched out like a water jet,  
and like a flower stalk in which the sap is rising,  
the arms too stretched out, like necks of swans  
when they are searching for the shore.

Then the first breath entered this body's  
dim awakening, like an early morning wind.  
In the tenderest branches of the vein-trees  
a whispering arose, and the blood began  
to murmur over its deep places.

And this wind grew on: now it threw itself  
with all its breath into the new breasts  
and filled them and crowded into them,—  
so that like sails full of distance  
they drove the light girl to the shore.

And thus the goddess landed.

Behind her,  
as she strode swiftly past the youthful shores,  
all morning flowers and grasses  
sprang up, warm and confused,  
as from embraces. And she walked and ran.

But at noon, in the heaviest hour,  
the sea rose up once more and threw  
a dolphin on that selfsame spot.  
Dead, red, and open.

## Jugend-Bildnis meines Vaters

Im Auge Traum. Die Stirn wie in Berührung  
mit etwas Fernem. Um den Mund enorm  
viel Jugend, ungelächelte Verführung,  
und vor der vollen schmückenden Verschnürung  
der schlanken adeligen Uniform  
der Säbelkorb und beide Hände–, die  
abwarten, ruhig, zu nichts hingedrängt.  
Und nun fast nicht mehr sichtbar: als ob sie  
zuerst, die Fernes greifenden, verschwänden.  
Und alles andre mit sich selbst verhängt  
und ausgelöscht als ob wirs nicht verstanden  
und tief aus seiner eignen Tiefe trüb–.

Du schnell vergehendes Daguerreotyp  
in meinen langsam vergehenden Händen.

## Portrait of My Father as a Young Man

In the eyes dream. The brow as if in touch  
with something far away. About the lips  
immense youth, unsmiling seductiveness,  
and across the full ornamental braids  
of the slim aristocratic uniform  
the saber's hilt and both the hands–,  
waiting, calmly, urged toward nothing.  
And now scarcely visible: as if they would be  
first, grasping the Distant, to disappear.  
And all the rest self-shrouded  
and erased as if we didn't understand  
and clouded deep within its own depths–.

You swiftly fading photograph  
in my more slowly fading hands.

## Morgue

Da liegen sie bereit, als ob es gälte,  
nachträglich eine Handlung zu erfinden,  
die mit einander und mit dieser Kälte  
sie zu versöhnen weiß und zu verbinden;

denn das ist alles noch wie ohne Schluß.  
Was für ein Name hätte in den Taschen  
sich finden sollen? An dem Überdruß  
um ihren Mund hat man herumgewaschen:

er ging nicht ab; er wurde nur ganz rein.  
Die Bärte stehen, noch ein wenig härter,  
doch ordentlicher im Geschmack der Wärter,

nur um die Gaffenden nicht anzuwidern.  
Die Augen haben hinter ihren Lidern  
sich umgewandt und schauen jetzt hinein.

## Morgue

They lie here ready, as though belatedly  
some action would have to be made up  
with the force to reconcile and bind them  
both with one another and this cold;

for everything still lacks conclusion.  
What sort of name might have been found  
inside their pockets? The boredom  
around their mouths has been scrubbed:

it didn't come off; it just became immaculate.  
Their beards stand, only a little firmer,  
but tidier, in the opinion of the attendant,

so that the gawkers shouldn't be disgusted.  
The eyes have turned around behind their lids  
and are gazing now toward what's within.

## Todes-Erfahrung

Wir wissen nichts von diesem Hingehn, das  
nicht mit uns teilt. Wir haben keinen Grund,  
Bewunderung und Liebe oder Haß  
dem Tod zu zeigen, den ein Maskenmund

tragischer Klage wunderlich entstellt.  
Noch ist die Welt voll Rollen, die wir spielen.  
Solang wir sorgen, ob wir auch gefielen,  
spielt auch der Tod, obwohl er nicht gefällt.

Doch als du gingst, da brach in diese Bühne  
ein Streifen Wirklichkeit durch jenen Spalt  
durch den du hingest: Grün wirklicher Grüne,

## Death Experienced

We know nothing of this passing on  
that so excludes us. We have no grounds  
for showing admiration and love  
or hatred to death, whom a mask's mouth

of tragic lament grotesquely disfigures.  
The world is still full of roles we act.  
As long as we strive anxiously to please,  
death also acts, though never to acclaim.

But when you went, a streak of reality  
broke in upon this stage through that fissure  
where you left: green of real green,

wirklicher Sonnenschein, wirklicher Wald.  
Wir spielen weiter. Bang und schwer Erlerntes  
hersagend und Gebärden dann und wann  
aufhebend; aber dein von uns entferntes,  
aus unserm Stück entrücktes Dasein kann

uns manchmal überkommen, wie ein Wissen  
von jener Wirklichkeit sich niedersenkend,  
so daß wir eine Weile hingerissen  
das Leben spielen, nicht an Beifall denkend.

real sunshine, real forest  
We go on acting. Afraid and reciting  
what was hard to memorize and now and then  
raising gestures; but your existence,  
withdrawn from us and from our play,

can sometimes come over us, like  
a knowledge of that reality settling in,  
so that for a while we act life  
transported, not thinking of applause.

**Rainer Maria Rilke**  
From *Neue Gedichte*

Translated by Edward Snow

## *coming next ...* at the Jane Mallett Theatre **esprit orchestra 2000-2001**

Alex Pauk music director & conductor

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### **tao**

Sunday, May 13, 2001  
8 p.m. concert (7:15 p.m. pre-concert talk)

Guest artists

Tomoko Mukaiyama, piano, koto, voice  
Beverley Johnston, percussion

Composers

Colin McPhee (Canada)  
Symphony No. 2, 1958

Louis Andriessen (The Netherlands)

TAO

for piano, koto, voice and orchestra, 1996

Maki Ishii (Japan)

Afro-Concerto op. 50

concerto for solo percussion and orchestra, 1982

# biographies



## Alex Pauk, conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since his graduation from the University of Toronto in 1971. After graduation, he participated in the Ontario Arts Council Conductor's Workshop for two years before continuing his studies in Europe and Japan.

In the early 1970s, Pauk settled in Vancouver where he was named Vancouver's Musician of the Year in 1975. While there, he helped establish the new music group *Days Months and Years to Come*, for which he was the Music Director and Conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing *ArrayMusic* in Toronto and was its first conductor.

Pauk returned to Toronto again in 1980, founding the Esprit Orchestra three years later. Along with his careful attention to programming, Pauk's work involves a strong role in the development of Esprit's *Toward a Living Art* education and outreach programme.

Pauk was co-chair for the 1984 ISCM World Music Days held in Toronto and Montréal. In 1986, he

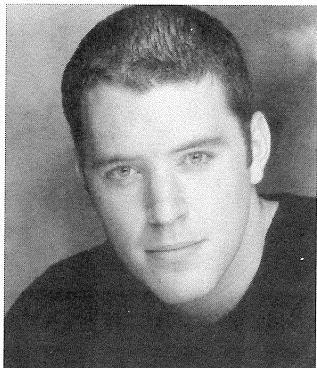
was the Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and recently he was Music Director for R. Murray Schafer's *Princess of the Stars*, performed at Wildcat Lake in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written over thirty-five works and received commissions from the CBC, New Music Concerts, Vancouver New Music Society, Quebec Symphony Orchestra, Toronto Symphony Orchestra, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others.

He has also composed for film, television, radio and music theatre. Pauk's most recent film scores, co-written with Alexina Louie, include the soundtracks for director Don McKellar's film *Last Night* and Jeremy Podeswa's *The Five Senses*.

Recognizing in part nearly two decades of tireless efforts on behalf of new music, the Toronto Musicians' Association named Alex Pauk Toronto's Musician of the Year for 1999.

## Joseph Kaiser, *baritone*



Joseph Kaiser, currently a member of the COC's Ensemble Studio, holds a Bachelor of Music Degree in Vocal Performance from McGill University. A student of Rita Shane, he has enjoyed success in opera, oratorio and concert performances throughout eastern Canada and the United States. As a first-year COC Ensemble member, he appeared as Achilla in Sartorio's *Giulio Cesare in Egitto* and was featured as Handsome in *La Fanciulla Del West* at the Hummingbird Centre. Upcoming engagements include Papageno in *Magic Flute* with Opera Festival of New Jersey and a recital with Warren Jones at the Montreal Chamber Music Festival.

During the summer of 2000, Kaiser returned to Glimmerglass Opera as a member of the Young American Artists Program, portraying the roles of Lefty, McCarty and Jerry Smith in Sousa's *The Glass Blowers* and covering The Duke in *The Glass Blowers* as well as Schaunard in *La Bohème*. Recent operatic performances have included John Strong and The Judge in the world premiere of *Erewhon* with Pacific Opera Victoria, Guglielmo in *Cosi Fan Tutte* at Amherst College, and roles in the world premiere of *Central Park* at Glimmerglass Opera, where Kaiser also covered the title role of *Il Ritorno d'Ulisse in Patria*. While a student at McGill University, he performed Gabriel von Eisenstein in *Die Fledermaus* and Harlekin in *Ariadne auf Naxos* with Opera McGill and Achilla in *Giulio Cesare* with McGill Early Music.

In addition to his operatic work, Kaiser has appeared as soloist on the international concert stage, offering such diverse repertoire as Bach's *Cantatas 61, 67, and 72* and both the *Johannes* and *Matthäus Passions*, Buxtehude's *Magnificat* and Handel's *Messiah* as well as Vaughn Williams' *Five Mystical Songs*, Schubert's *Mass No. 3 in B-flat Major* and *Der 92 Psalm* and Gounod's *Messe Solenelle de Sainte-Cécile*.

Kaiser has performed in masterclasses with Nicholas McGegan in Amsterdam, Hervé Niquet in Montreal, and Thomas Allen and Anthony Rolfe-Johnson at the Britten-Pears School, as well as in a CBC-recorded masterclass with Stuart Hamilton.

Recently recognized with the Robert Jacobson Memorial Grant by the George London Foundation, Kaiser also received First Place awards at the 1999 N.A.T.S. competition in Potsdam, New York, the Ottawa Choral Society "Annual Audition for Young Singers" and the Phyllis Wood Scholarship at the Britten-Pears School in Aldeburgh, England. He was the recipient of numerous scholarships at McGill University including the Maureen Forrester and Della Pergola Scholarships and the prestigious Scarlet Key Award.

## Lori Freedman, *bass clarinet*

Hailed as one of Canada's most provocative and creative performers, Lori Freedman is internationally recognized for her work in contemporary, improvised and electroacoustic music, as well as for dance and theatre. She was the 1998 recipient of the Freddie Stone Award for the "demonstration of outstanding leadership, integrity and excellence in the area of Contemporary Music and Jazz." Freedman's recent performance of John Corigliano's *Clarinet Concerto* met with standing ovations and rave reviews.

In addition to guest appearances with Canadian orchestras including Esprit, CBC Vancouver, Winnipeg Symphony and Manitoba Chamber, she performs frequently with the Ig Henneman Tentet (The Netherlands), the Vancouver New Music Ensemble, and her own duo Queen Mab, with pianist Marilyn Lerner. Freedman is in demand in Europe, the U.S. and Canada, presenting improvised music and new works of her own and of other composers. She is active in the commissioning of new work, and to date has premiered more than 25 Canadian compositions for solo bass clarinet. She can be heard on 24 commercial recordings in addition to her own solo CD, *HUSKLESS! Lori Freedman Live in Concert*, which was released in April 1999 on the Artifact label.

Her Canadian duo Queen Mab released their debut CD *Barbie's Other Shoe* (Nine Winds) in April 1997 and have since made four extensive tours throughout North America. In May 2000 they released the new recording *close* (Spool), a selection of duos and trios with five Toronto-based improvisers. Always an explorer of performance styles, she is involved with the creation of works which integrate disciplines. Last season, Freedman created the



movement/music/film performance *I Went by a Clean Name* with dancer/choreographer Brent Lott. For theatre she was in creative collaboration with the Foursight Theatre (UK) production *Pushing Daisies*, performing her music on stage with three actors. Together with Laiwan, she made *Quartet*, a visual art installation involving the improvisations of four film projectors. She also created two soundtracks: for Erika MacPherson's film *Disobedience* and for the video/performance piece of Shawna Dempsey and Lorri Millan, *The Headless Woman*.

Recently returned from a three-month sojourn in Amsterdam working with Louis Andriessen and Misha Mengleberg on compositional development, Freedman also appeared in performance with some of Europe's most prominent improvisers. She continues to receive invitations to return for world premiere recordings and residencies: the Gaudeamus Muziekweek, the Ig Henneman Tentet, the Houtkamp/Freedman duo, Magpie Theatre, STEIM, Dodorama, Entrepot Doc, and Zaal Honderd.

Freedman recently performed the world premiere of Bouliane's *Le sexe des anges* at the Winnipeg New Music Festival. Other performance

highlights include: du Maurier Jazz Festival (Vancouver), The Sound Symposium (Newfoundland), Super Micmac Festival (Montreal), and the Guelph Jazz Festival (Ontario). She is also composing music for two new Canadian films by Wendy Oberlander and Johanna Mercer and performing two Canadian tours: with Broken Songs (Winnipeg) and VIEW Ensemble (Vancouver).

## Akira Nishimura

Akira Nishimura was born in Osaka, Japan in 1953. From 1973 to 1980, he studied composition and musical theory at the Tokyo National University for Fine Arts and Music, and the Graduate School of the same university, under Tomojirō Ikeno-uchi, Akio Yashiro and Teruyuki Noda.

Nishimura has received numerous awards, including: First Prize in the composition department at the 43<sup>rd</sup> Japan Music Contest (1974); the Grand Prix at the Queen Elizabeth International Music Contest (1977); the Luigi Dallapiccola Prize in Milan (1977); and the Special Prize for creative stage art sponsored by the Japan Culture Agency (1978).

Three of his works were selected for the ISCM's World Music Days, in 1982, 1984 and 1988. Also in 1988, his *Heterophony of 2 pianos and orchestra* received the 36<sup>th</sup> Otaka Prize for the best Japanese orchestra work of the year.

Nishimura has been commissioned by, among others, NHK (Japan), NOS (The Netherlands), the National Theatre (Japan), the Ludwigsburg Festival (Germany), and the Foundation for Japanese Orchestra Music.

*Kecak* was recommended as “best work” by the International Rostrum of Composers in Paris in 1980.

## Theo Verbey

Dutch composer Theo Verbey was born in 1959 in the city of Delft. From 1978 to 1984 he studied music theory at the Royal Conservatory in The Hague. Among his teachers were Hein Kien and Diderik Wagenaar. From 1980 until 1985 he studied composition, first with Jan van Vlijmen, then with Peter Schat. He also took lessons in ensemble playing with Louis Stotijn and Sjef Douwes, and piano with Harry Holtman. In 1982, he visited the Darmstädter Ferienkurse and participated in the Stockhausen project at the Royal Conservatory in The Hague.

Verbey taught music theory at the Arts Centre of Delft Technical University (1979-1984) and at the Utrecht University (1982-1984). Since 1984, he has been teaching music theory at the Royal Conservatory in The Hague. He is also an instructor at the Sweelinck Conservatory of Music in Amsterdam (since 1995).

In 1992 a commission by the Südwestfunk resulted in the premiere of Verbey's composition *Produkt* at the Donaueschinger Musiktage. His orchestration of the Alban Berg *Sonata No. 1* has frequently been performed by the Royal Concertgebouw Orchestra with conductor Riccardo Chailly. *Triade* (1991) was premiered by the Nieuw Sinfonietta Amsterdam in 1992 and was given its American premiere at the 1993 Tanglewood Music Festival.

Upon completion of his studies in 1985, Verbey received the Prize for Composition. In 1987 he was awarded the Aanmoedigingsprijs (Incentive Prize) of the Amsterdam Arts Fund for *Aura*.

Recordings include: *Duet, Inversie, Contractie, Expulsie, Hommage* and the orchestration of Alban Berg's *Sonata No. 1* (CV 31 – Donemus); *Triade, Notturno, De Peryton, Sunless* (Mussorgsky/arr. Theo Verbey) and *Conciso* (CV 66 – Donemus); *Hommage* (also released on Attacca Babel CD 9478); *Passamezzo* (NM Classics 92053); the orchestration of Alban Berg's *Sonata No. 1* (also released on Decca 448 813-2 – Royal Concertgebouw Orchestra, conductor Riccardo Chailly).

Coro Canada, Innovations en concert, Jean-François Guay, Laura Wilcox and Sergio Barroso, rESOund Festival, and the Winnipeg Symphony Orchestra. Radford's music has received awards from SOCAN, the International Composers' Competition "Kaszmierz Serocki" (Warsaw, Poland), and the WSO New Music Festival Composers' Competition.

Radford has taught at Concordia University, Bishop's University and McGill University. He currently teaches electroacoustic music, music technology, and composition at the Department of Music, University of Alberta and is director of the U of A Electroacoustic Music Studio. He is a member of the Canadian Electroacoustic Community (CEC), the Canadian League of Composers (CLC), the International Computer Music Association (ICMA), and is an affiliate of the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

## Laurie Radford

Laurie Radford composes music for instrumental and vocal ensembles as well as a variety of electroacoustic media. His recent work involves compositions for orchestra, solo instruments, choir and electroacoustic music, acousmatic works and compositions that involve computer-controlled signal processing and event control in interaction with performers.

Radford studied music, composition, and music technology at Brandon University, the University of British Columbia, McGill University, the Banff Centre for the Arts, Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik. His music has been performed and broadcast throughout Canada, Europe and South America. He has received commissions and performances from a variety of ensembles such as Le Nouvel Ensemble Moderne, L'Ensemble contemporain de Montréal, Ensemble Resonance, code d'accès, Traquen'art, GroundSwell, Pro

## Denys Bouliane

Denys Bouliane was born in Grand-Mère, Québec. His musical education began at Laval University and continued in Germany with György Ligeti. He now divides his time between Montréal, Québec and Cologne, Germany, working as composer, conductor and lecturer.

Bouliane toured Europe extensively in the 1980's as Sound Regisseur for Ensemble Köln and was on the board of directors of the KGNM (Kölner Gesellschaft für Neue Musik –

Cologne's new music society) between 1990 and 1993. He was Composer-in-Residence with the Québec Symphony Orchestra from 1992 to 1995, followed by a similar position with the Heidelberg Philharmonic. In tandem with his colleague Walter Boudreau, he is Artistic Coordinator and Principal Conductor of the new music festival Québec-musiques-au-présent, held annually in spring since 1998. He has also been Professor of Composition and Director of the Contemporary Music Ensemble at McGill University in Montréal since 1995.

In 1995, Bouliane founded the Rencontres de Musique Nouvelle (New Music Symposium) held every August at the summer resort of Domaine Forget in Charlevoix County, northeast of Quebec, of which he is currently Co-Artistic Director with Lorraine Vaillancourt, from Nouvel Ensemble Moderne. He is also an active member of the Artistic Committee of the SMCQ (Société de musique contemporaine du Québec).

Bouliane's original stylistical approach, described by German musicologist Peter Niklas Wilson as the "Music of Magic Realism," is akin to a virtuoso game of criticism bordering on stylistical mystification, following in the footsteps of Jorge-Luis Borges, Italo Calvino and Boris Vian. A subject of controversy in so-called avant-garde milieus, his music seems to lie at the crossroads between America and Europe, and at the centre of debates on modernism and postmodernism. His more recent works communicate in an immediate, direct manner, permeated by extreme

emotions, from subdued tenderness to outright rage.

Bouliane's music has won numerous awards, prizes and competitions. He was named Composer of the Year for 1983 by the Canadian Music Council, and in 1987 he was awarded the Jules Léger Governor General's Music Prize. In 1985 the City of Cologne awarded him the "Förderpreis für Musik" and in 1989 *Le cactus rieur et la demoiselle qui souffrait d'une soif insatiable* won the orchestral prize of the international "Forum junger Komponisten" of the West German Radio (WDR). In 1991 he was the first composer to receive the Serge Garant Award of the Nelligan Foundation for his musical achievements, and in 1999 he won the Personality of the Year OPUS Award from the Conseil québécois de la musique, the equivalent of a Grammy in Québec's classical music scene.

Bouliane's music is performed, recorded and broadcast regularly in North America and Europe, and commissioned and interpreted by major soloists, ensembles and orchestras. He was Co-Artistic Director with Walter Boudreau of the *Millennium Symphony*, the multi-composer work performed last June on the grounds of St. Joseph's Oratory in Montréal.

# Esprit Orchestra

Canada's only orchestra devoted exclusively to new orchestral music, Esprit Orchestra was founded in 1983 by music director and conductor Alex Pauk.

Comprised of a core of forty-five dedicated musicians with the special skills needed to perform contemporary orchestral music, Esprit presents its annual subscription series of concerts in Toronto. The orchestra is devoted to developing a Canadian musical literature. To this end, it commissions and premieres new works each season, and ensures continued public access to these works through encore performances, radio broadcasts, compact disc and film recordings, and national and international tours. Esprit's concerts are regularly recorded and broadcast on CBC Radio One and Radio Two.

Now in its 18<sup>th</sup> season, Esprit has commissioned more than 60 new works from over 50 different composers, including such internationally-acclaimed Canadians as José Evangelista, John Rea, R. Murray Schafer and Harry Somers. Moreover, works commissioned by NEXUS, CBC Radio, the Art Gallery of Ontario and the Toronto Symphony Orchestra (among others) have been premiered by Esprit.

Another facet of Esprit's mission is a commitment to setting new Canadian music within an international context. The orchestra has introduced Canadian audiences to major works by such contemporary masters as Takemitsu, Ligeti, Berio, Adams, Schnittke and Penderecki.

Maestro Pauk and the orchestra have also collaborated with leading soloists and ensembles including Jean Stilwell, Maureen Forrester, Rivka Golani, Desmond Hoebig, Richard Margison, Jon Kimura Parker, André Laplante, Robert Aitken and NEXUS.

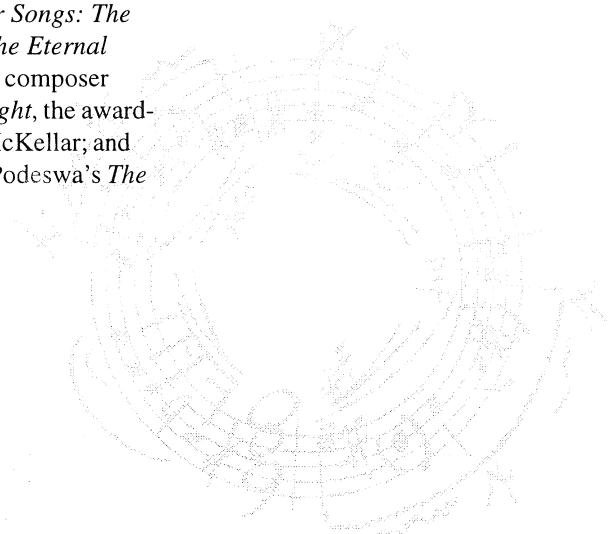
In September of 1999, Esprit completed its triumphant debut European tour. With four concerts in Amsterdam at the invitation of the International Gaudeamus Music Week and another in Paris, the tour represented one of the largest-ever presentations of Canadian orchestral music in Europe. Over 90% of the repertoire was Canadian and compatriots Robert Aitken and Erica Goodman were the orchestra's chosen soloists. The previous year, Esprit also toured Western Canada, presenting concerts and educational activities to rave reviews.

The Esprit Orchestra's excellence and commitment to the future of our culture have not gone unnoticed: In 1990, SOCAN's Award of Merit, recognizing imaginative programming of contemporary music over several seasons, was presented to the orchestra; in 1995, Esprit was awarded the Jean A. Chalmers National Music Award for outstanding contribution to musical creativity; the orchestra was awarded its first Lieutenant Governor's Award for the Arts for success in developing private sector and community support in 1996, its second in 1998 and a third in 2000. In 1998, Esprit was one of 23 recipients of a special

“million-dollar birthday gift” celebrating Joan Chalmers’ 70th birthday. The orchestra expanded its activities in 1988 to include an education and audience development programme, *Toward a Living Art*, that has involved hundreds of students in workshops, rehearsals and concerts with Maestro Pauk, orchestra musicians, leading soloists and composers, and other professionals from the music industry.

November 1996 saw Esprit’s *Toward a Living Art Festival*—a week-long open-house where students and the general public could meet composers from across Canada—feature open rehearsals, workshops, artists’ talks, film screenings and concerts. The next year, Esprit initiated its *Student Audience Programme*, and provided 500 high school students with free tickets to its concerts.

The orchestra has also appeared in several Rhombus Media films, among them *Ravel; September Songs: The Music of Kurt Weill; The Eternal Earth*, about Canadian composer Alexina Louie; *Last Night*, the award-winning film by Don McKellar; and most recently Jeremy Podeswa’s *The Five Senses*.



# acknowledgements

The Esprit Orchestra would like to thank the following individuals and businesses for their support of its 2000-2001 Season. For more information on how you or your organization can contribute to the continued success of Canada's only orchestra devoted to developing a Canadian musical literature, please call (416) 815-7887.

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